



Longtang
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Öffnungszeiten
Di - Fr jeweils von 10h bis 14h

Mathis Collins - Éducateur

Vernissage: 2. September 2018

Ausstellung: 2. - 29. September 2018

August 25th 2018

Dear Longtang,

I am sorry to announce that the workshop I was intending to organize in the playground behind the palissade is cancelled.

When I visited Longtang in March, walking through its elongated space, I was struck by this very familiar image: the wooden palissade facing the west side of the pavilion, that encloses a 200 square meter DIY playground for the children of the neighbourhood is a beautiful cliché.

This isn't your regular picket fence as depicted in the grotesque wood carvings of the Dolomites, nor is it exactly like the fence of Tom Sawyer and Huckleberry Finn. This palissade is a fac-simile of how palisades were depicted in late 19th century press illustrations, and early 20th century comic strips. The kind Paris had in the thousands in 1888 as a result of Georges-Eugène Haussmann's Gigantic urban redevelopment that brought us the modern police-friendly city we know today.

The palissade is the physical and legal threshold between the street and the private lots waiting to be constructed. Advertising posters for the emerging bourgeoisie on one side, underground society on the other. Kids, homeless people, prostitutes, criminals. And nowhere else than in Montmartre were they more welcome. Up there, the palissade is both a piece of the charming country side surrounding the mills, and a symbol of its poverty.

The palissade will become a graphical icon found in comics throughout the 20th century, mostly depicting anarchistic figures of young people playing and hiding from the police.

When I spoke to Steven, who built the palisade and runs the Robinson playground behind it, he told me that the random cuts at the top of each boards are a technique to prevent rain-water from rotting the wood, but they enjoyed designing several random shapes.

My intention was to animate a workshop during my residency here, maybe to create comic books with the kids or something. But then all the children were on holiday except for this one kid who just didn't care for my pedagogical methodology, and the teenagers smoking weed outside the space.

So I don't know who stole my toupee, nor who graffitied the palissade, but please give me back my toupee

Mathis Collins,
Éducateur

30. August 2018

Lieber Mathis,

vielen Dank für Deinen Brief.

Wie ich es verstehe, ging es bei der Idee von dem Workshop um den Wunsch nach einem Austausch und einer Interaktion, verbunden mit Deinem pädagogischen und künstlerischen Interesse. Ausgelöst durch die Einbindung von Longtang ins Areal und Longtangs direkte Nachbarschaft zu dem Spielplatz, getrennt durch einem Bretterzaun. Neben dem Wunsch nach einer Zusammenarbeit entwickelte sich ein formales und inhaltliches Interesse diesem spezifischen Bretterzaun, der dann auch zum Hauptgegenstand Deiner Édicateur-Arbeiten fürs Longtang wurde.

Es lässt sich eine dialektische Bewegung erkennen, in der Du mit den Édicateur-Schnitzereien reagierst und antwortest, als eine Art Spiegelung von potentiellen Reaktionen oder Situationen, die ausgeblieben sind und deshalb fiktiv bleiben.

Es würde zu weit gehen, dies als eine Form eines Bildungsprozesses zu bezeichnen. Versteht man aber Bildung als etwas Unverfügbares und nicht Planbares, als etwas, was sich über die Sender-Empfänger Logik hinwegsetzt und entgegen dem, von was in Zeiten von überprüfbaren Kompetenzen, Bildungsstandards und Output-Messung ausgegangen wird, könnte man das, was du in das Holz eingeschrieben hast, als solchen bezeichnen.

Durch Deinen Brief macht sich das deutlich.

Wie sich zeigte, tragen Bildungsprozesse etwas Widerständiges in sich, können durch Krisen ausgelöst werden, die dazu führen, dass sich Subjekte neu konstituieren (davon gehen transformatorische Bildungstheorien aus). Möchte man solche Momente als Pädagog*in oder Künstler*in evozieren, lässt sich die Figur des Tricksters herbeiziehen, die sich dadurch kennzeichnet, innerhalb eines liminalen Spieles, Ordnungen, Rollen, Zuschreibungen und Bedeutungen zu verschieben und umzuschreiben.

Wir freuen uns sehr, Deine Arbeiten hier zu zeigen.

Longtang

August 30th, 2018

Dear Mathis,

Thank you for your writing.

As I understand it, the idea of the workshop came from a desire for an exchange and interaction in combination with your enwrought artistic and educational interest. In this case, triggered by Longtang's involvement and inclusion in its hosting infrastructure and the direct neighbourhood to mentioned playground, separated by a wooden fence. Your formal and substantial interest in the wooden fence and its political sphere is hence, accompanied by the narrative of 'The Yellow Kid' (the predecessor of the eponymous yellow press), lending the leitmotif for your Édicateur works in bas-relief.

The workshop's cancellation reveals a dialectical movement in which you respond with the Édicateur carvings, as a kind of reflection of potential reactions or situations that failed to materialise and therefore remain fictitious. It would be going too far to name this a form of learning process. But if learning is understood as something unavailable and unpredictable, as something that dismisses the transmitter-receiver logic and which is contrary to what is assumed in times of verifiable skills, educational standards and output measurement, we could regard what you 'inscribed' in wood, exactly as such.

It shows in your letter!

As has come to our understanding, learning processes carry something resistant, can be provoked by crises that potentially cause the subject to re-establish itself (according to transformatory educational theories). Intending to evoke such moments as pedagogues or artists, the figure of the trickster suggest itself within a liminal game where orders, roles, attributions and meanings can be altered and re-written.

- It's a joy to host you and your works here!

Longtang

Glossar – Édicateur

Mathis Collins

Mathis Collins was born in 1986 and lives in Paris. He studied at the Ecole d'Art de Cergy and Metz, as well in Montreal, where part of his family is from. His work has been exhibited in Paris at the The Palais de Tokyo, Musée d'Art Moderne, Paris, in Berlin at PSM gallery and in Switzerland at 1m3 . Over the last decade he has developed a practice mixing sculpture, performance and poetry, in which he stages himself as a poetic and political figure.

Robinson Playground

For Édicateur, Mathis Collins has worked at Longtang for several weeks and produced a series of carefully crafted wood sculptures echoing the barricade from the kids playground across the Longtang's pavilion. Inspired by a certain folk tradition, the sculptures become figurative fractions, miniature scenarios which, upon second glance, offer diverse interpretations behind their humorous sides.

Barricade (eng.) / Palissade (fr.)

Barricade, from the French barrique (barrel), is any object or structure that creates a barrier or obstacle to control, block passage or force the flow of traffic in the desired direction. Adopted as a military term, a barricade denotes any improvised field fortification, such as on city streets during urban warfare.

French Revolution

Although barricade construction began in France in the sixteenth century and remained an exclusively French practice for two centuries, the nineteenth century remained the classic era of the barricade due to the French Revolution of 1789, where they never played a significant role but became in retrospect emblematic.

The Yellow Kid

Mickey Dugan, better known as The Yellow Kid was a bald, snaggle-toothed barefoot boy who wore an oversized yellow nightshirt and hung around in a slum alley typical of certain areas of squalor that existed in late 19th-century New York City. It was a lead American comic strip character that ran from 1895 to 1898 in Joseph Pulitzer's New York World, and later William Randolph Hearst's New York Journal. Hogan's Alley was filled with equally odd characters, mostly other children. With a goofy grin, the Kid habitually spoke in a ragged, peculiar slang, which was printed on his shirt, a device meant to lampoon advertising billboards.

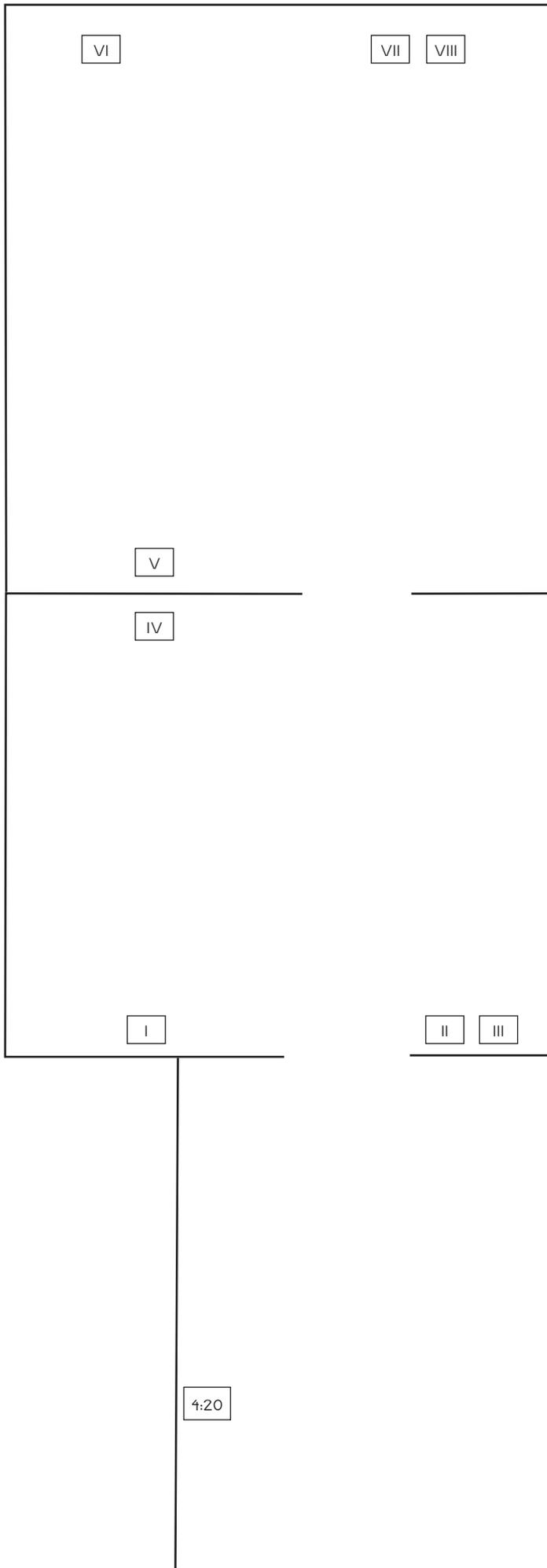
Trickster

Tricksters are mythological figures which play an important role in legends, fairy tales and legends in many different cultures. They are resistant in not being integrated into any order, follow anarchic aims, their actions are unpredictable and ambivalent. Their aim is to create confusion and tension by playing with orders and interpretations. Laughter, joy and playfulness are essential elements for a trickster. Tricksters, in the form of troublemakers, outlaws and storytellers, are important role models, especially in feminist theory, as they attempt to develop and cultivate a democratic ethos.

Mathis Collins – Éducateur

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PALISSADE
IX

- IX (MY SAME OLD NEW PIECE)
- VIII YOUTH CORRECTIONAL FACILITY
- VII LAUNDRY
- VI THE ALIBI (FASCINATING LITERATURE)
- V LE PROCÈS

- IV PALISSADE BY NIGHT
- III IT'S GONNA RAIN
- II I'M WITH STUPID
- I TOUPEE